



AT A PRIVATE dinner given in the Kenyon last Tuesday evening Professor J. J. McClellan and Professor Anton Pedersen were each presented with a solid silver loving cup and ash receiver by the Very Rev. Father John Gulman of All Hallows college. Father Murphy made the presentation and Professor Pedersen and McClellan made pertinent responses. The occasion of the gifts was partly in recognition of the assistance given by the musicians at the entertainments in which Dr. J. Lewis Browne appeared. A. C. Strobel, manager of Calder's music store, received two photographs in recognition of his vocal work.

The tonophone, a self-playing electric piano, is making a hit at Saltair.

Miss Sallie Fisher's work in "Little Christopher," which was sung at the Salt Palace, is described as being one of the most clever pieces of comic opera work seen here in some time.

Master Arthur Pedersen played first violin with Professor Karl Muller at the Salt Palace during the operatic performance there, and his work won considerable praise. First violin is a pretty good position for a 15-year-old youngster.

Miss Siegrid Pedersen, daughter of Professor Anton Pedersen, has returned from the Boston Conservatory of Music, where she has been studying piano technique and voice culture. Her friends hope to be able to hear her in public before she returns to her studies in the east.

Professor W. C. Clive is on a trip to the east.

Miss Luella Ferrin is expected soon from New York, where she has been studying under Madame von Klenner. She has been based from several times during her absence, and then through public recitals, where she surprised New Yorkers.

Professor Radcliffe recently received a letter from Mrs. Fidelia B. Hamilton, a well known vocal instructor, formerly of this city. As an organist Mrs. Hamilton was also well known. She now resides in one of the suburbs of Chicago, where she occupies a prominent position in music circles.

Miss Emma Ramsey is making a tour of the cities of the southern part of the state. She was in Mt. Pleasant on Monday, Wednesday, Thursday, Friday and Saturday, and then through public recitals, where she surprised New Yorkers.

At the recent appearance of Miss Ramsey at Ogden the tabernacle choir under Professor Ballantyne sang two numbers, which are highly spoken of by Salt Lakeers who happened to be present. The tabernacle choir needs a pipe organ of about twenty-five stops to keep pace with its choir.

At a music recital in New York last week two of the singers were Misses Luella Ferrin and Mabel Clarke of this city and it is a noteworthy fact that these singers were the ones who made the biggest impression. They are both pupils of Madame Swensen of this city and are finishing their musical education with Madame von Klenner in the eastern metropolis.

This is probably the first summer in years that local music teachers have turned away pupils, but some of the leaders here are doing it. The outlook is exceptionally promising for the coming regular season.

At the music recital given in the tabernacle on Friday afternoon, Mr. Ketterling, a well-known baritone of Denver, was the soloist.

One of the features of the recital to be given at the tabernacle at 3:30 o'clock this afternoon will be a tenor solo by Fred Graham. The obligato will be played by Arthur Pedersen, the violinist.

Mrs. A. D. Melvin will sing "The Lord is My Light," by Allisten, at St. Mark's cathedral this morning.

There will be no services at the tabernacle today, but a special programme has been arranged for the organ by Professor J. J. McClellan. The entertainment will begin at 3:30 o'clock, when the doors will be closed. Among the numbers will be some of the favorites that have challenged admiration during recent recitals. The programme promises for this reason to be one of the most pleasing that has been heard on the great instrument at any of the recent events of this kind.

"Organists," says the London Musical Times, "are very familiar with the collect for all sorts and conditions of men," but few of them probably know that it was composed by Peter Gunning, bishop of Ely from 1575 to 1584. In this history an amusing story was told to the present writer the other day by the dean of Ely. One of the hobbies of the dean is to conduct parties around his beautiful cathedral. On one occasion he was showing his visitors the tomb of Bishop Gunning, and telling them that he wrote the collect for all sorts and conditions of men." An American tourist, who had overheard the dean's observation, came up to him and said: "I beg your pardon, but that was written by Walter Besant!"

E. V. Lucas and C. L. Graves of London have published a skit on certain modern advertising methods under the title of "Insidecomplete Britannia." There are also some musical references, for example, under W. Wagner, the late Richard Strauss and Strauss; and among the testimonials from all sorts and conditions of men is this: "M. Paderewski writes: 'Ten volumes of your harmonious work make the most perfect pianoforte stool imaginable.'"

Mr. Conried's intention of producing Smetana's "Bartered Bride" at the Metropolitan opera house adds interest to the announcement of the recent discovery of a number of hitherto unknown compositions by that unhappy Bohemian master. Among them are a funeral march, a nocturne, six waltzes, several songs, two overtures, piano pieces for four hands, etc.

Angelo Neumann's suggestion that one feature of the Webster festival should be a next October should be an open

air performance of the folk festival scene in "Die Meistersinger," would perhaps have been accepted but for the fact that to make room for such a performance it would have been necessary to cut down a number of park trees near the new Wagner monument, and this, of course, was out of the question.

This fact has been often pointed out by historians and critics, but it is well to have it recognized by conservatory professors, because it is they who form the style and taste of the young singers. Modern vocal music is no less than the old-fashioned ornamental vocal cantata, but in a different way. A re-

telligently rather than to play it—to distinguish the threads, the values, of a musical composition, to have a quickened ear rather than a disciplined hand."

When Chopin was in England he always insisted on having his piano tuned by a young man named Hipkins—Alfred James Hipkins, who died in London two weeks ago. Subsequently Mr. Hipkins became a great expert on the pianoforte. He wrote the article on that instrument for the "Encyclopaedia Britannica" and also for Grove's "Dictionary of Music and Musicians," to which he contributed 124 articles all-

#### MISS LEONORE MORSE.



Among the sopranos whose meritorious work is attracting much attention is Miss Leonore Morse, daughter of District Judge Morse of this city. Her note has the brilliant quality for which the Garcia method is remarkable, and under the direction of Madame Swensen she is developing a range and ability that promise to put her in the front rank of musicians. Her instructor is very proud of the progress the young woman has already made in her work.

cent number of Die Zeit contains a number of letters in reference to Wagner's "Tristan and Isolde," written by Devrient, Dinkelstedt and Schober to Huisen of Berlin. The writers agreed that it was impossible to find singers who could cope with the difficulties of Wagner's style. That was forty years ago. In the meantime many great singers have mastered that "impossible" score, and their voices have grown more beautiful, more flexible, more impassioned the more they have sung it. Some of these singers—namely, the soprano and Lillian Nordica—are also experts in the old world style. The leading exponents of the florid style, on the other hand—Patti, Melba, Sembrich—are unable to sing Wagner. Must we not conclude, therefore, that the perfect Wagner singer is the highest type of vocalist known to history? She is a mistress not only of the bel canto, but of a style of the vocal art which calls for infinitely more than mere beauty of tone and agility of execution. Yet there are ignorant persons who prate about the decline of the vocal art! They might as well lament the decline of science.

If the municipal prophets of the last generation had foretold that in the present year of grace bands would be engaged to give upwards of 3,000 hours of music in the various parks and open spaces of London, the comparatively trifling cost being defrayed out of the rates, they would have been deemed daft. Yet during the season which began last Thursday 1,300 open air concerts of about three hours each have been arranged for by the London county council, the veriest tory agreeing with the most progressive member that the money is well spent. Nor do these figures at all take into account the Sunday afternoon performances given by the crack military bands in the royal parks and the open air concerts of the Sunday league and others. The county council performances cost on an average about £10 each, for to the public they are absolutely free, except that the audience may sport a halfpenny upon a programme, and a further halfpenny upon a reserved seat. More than the nimble penny even the most arrant spendthrift cannot disburse.

Not only do band concerts multiply in England, but according to J. M. Ragan, who recently delivered a lecture on the subject, the military bands now play music of a far higher class than was formerly the case. This, he said, was largely due to the interest manifested in music by the king and members of the royal family. The lecturer took occasion, incidentally, to express surprise that the English composers do not turn their attention more to the writing of music for military bands, as do several foreign composers. British bandmasters, he remarked, are often accused of a want of patriotism on the ground of preference accorded to the works of foreign musicians. But the fault really lay, not with the bandmasters, but with the composers, who fail to write music of the kind required, with the result that arrangements and transcriptions had to be resorted to, which, in many cases, were scored by writers having an inadequate knowledge of the requisite tone-color.

H. G. Wells expresses the opinion, in the Fortnightly Review, that all teaching of the pianoforte should be done at home, and that it should never be done at school. He has found that the general ignorance manifested in examination papers becomes, in the matter of music, special, profound and distinguished. He admits that it is "probable that a different sort of music teaching altogether—a teaching that would aim, not at instrumentalization, but at intelligent appreciation—might find a place in a complete educational scheme. It seems to me, however, that what the cultivated man or woman requires is the ability to read a score in-

together. It was due to him largely that the "diapason normal" was finally adopted in England. He also gave several recitals and often lectured on old instruments. The London Times says: "It is difficult to realize that Hipkins was in his day considered peculiar for his admiration not merely for Wagner, but for Chopin; an eminent critic said of him, 'Hipkins is not a bad sort of fellow; but he will like Chopin,' and a very interesting photograph was published not long ago, in Miss Bache's memoirs of her two brothers, of the six enthusiasts who had the courage to admire Wagner in the year 1888. One of these was Hipkins, whose admiration was not unconnected with the conviction that Wagner was being condemned unheard in England."

Otto Lessmann resents Pierre Lalo's recent assertion that the Germans neglect French concert music. He declares, in the Allgemeine Musik-Zeitung that Saint-Saens's symphonic poems have played a great role in German programmes; that the works of Vincent D'Indy and E. Lalo receive everywhere in Germany the honor due them; and that for Berlioz the German Weingartner has done more than all French conductors combined.

A correspondent at Berlin writes: "Up to now Berlin has not been favorable to Liszt, the composer, but in addition to the Liszt festival, the symphony has recently been given, while the B minor sonata and the 'Dante Fantasia-Sonata' have also been heard, the former several times. It seems as if there were a reaction in Liszt's role in German programmes; that the works of Vincent D'Indy and E. Lalo receive everywhere in Germany the honor due them; and that for Berlioz the German Weingartner has done more than all French conductors combined."

According to a London concert agent, the present season is disappointing. "Of the many concerts given during the past fortnight, I do not suppose that a dozen have resulted in the concert giver making £5. Some, indeed, have been a great loss, in one instance the deficit being as much as £200. This must be very disheartening to the individual on whose musical education hundreds of pounds may have been spent for many years." It seems, however, that artists, be they pianists, violinists, or vocalists, expect to make money nowadays by attending "at homes," and that it is considered the right thing to give a concert in order to secure a certain amount of publicity. But the big agents for providing soloists for "at homes" and similar social gatherings find that there is little or no demand for the comparatively unknown. A Melba, Kubelik, Kreisler, Paderewski, Butt and such stars obtain practically what they ask, but the newcomer is seldom wanted.

The Paris Ecole des hautes études has invited the eminent baritone, Victor Maurel, to deliver courses of lectures this summer on vocal technique and the aesthetics of operatic interpretation. It is the first time that a singer has been engaged as academic instructor, and Maurel deserves this honor.

Commerciennath Leicher, whose Wagner monument celebration in Berlin the Cosima-Wagnerites and Bayreuth fanatics are now trying to spoil because they were not allowed to dictate the programme, was, thirty years ago, a well known Wagner singer, his best role having been Hans Sachs. Then he became rich and retired from the stage. He is the chief financial backer of the Berlin festival.

Calve is not to sing "Carmen" in Berlin, after all. The populace is quiet.

Sousa and his band met with extraordinary success in St. Petersburg.

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